

FAMILY GUY

"Brian and Stewie"

Production #2ACX12

Written by

Gary Janetti

Created by

Seth MacFarlane

Executive Producers

David Zuckerman
Seth MacFarlane

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Return to Script Department:
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

TABLE DRAFT
July 13, 1999

“Brian and Stewie”

CAST LIST FOR #2ACX12:

PETER GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
AIRLINE EMPLOYEE.....	TBD (SUB: CHRIS SHERIDAN)
AMANDA REBECCA.....	TBD (SUB: ALEX BORSTEIN)
ATTENDANT.....	TBD (SUB: CHRIS SHERIDAN)
BABS.....	TBD (SUB: ALEX BORSTEIN)
BETTY.....	TBD (SUB: ALEX BORSTEIN)
BOB VILA.....	TBD (SUB: DANNY SMITH)
CONSTRUCTION WORKER.....	TBD (SUB: SETH MACFARLANE)
CREEPY TRUCK DRIVER.....	TBD (SUB: SETH GREEN)
DALE GRIBBLE.....	TBD (SUB: SETH MACFARLANE)
DENNIS MILLER.....	TBD (SUB: SETH MACFARLANE)
DESK CLERK.....	TBD (SUB: DANNY SMITH)
DR. KAPLAN.....	SAM WATERSON (SUB: GARY JANETTI)
GUY WHO IS NOT WILL SMITH.....	TBD (SUB: DANNY SMITH)
HOOVER.....	TBD (SUB: ALEX BORSTEIN)
JOHN.....	TBD (SUB: DANNY SMITH)
JOHN TESH.....	TBD (SUB: SETH MACFARLANE)
LITTLE BOY.....	TBD (SUB: SETH GREEN)
LUKE.....	TBD (SUB: DANNY SMITH)
MOTHER.....	TBD (SUB: ALEX BORSTEIN)
NORM.....	TBD (SUB: DAN PALLADINO)
SAGE BRUSH.....	TBD (SUB: DAN PALLADINO)
VIDEO STORE CLERK.....	TBD (SUB: CHRIS SHERIDAN)

ACT ONE

MAIN TITLE SEQUENCE: An old-style feature main titles sequence. We start with the 20th Century Fox logo, then a card trumpeting "Brian & Stewie starring in The Road to Quahog." The writers' and producers' credits are on shared cards (with still pictures of scenes from this episode underneath) under an **orchestrated version of "Put It There, Pal."**

EXT. SKY - DAY (FLASHBACK)

We **PAN DOWN** to a farm that features an immense barn. **CHYRON:** "Austin, Texas -- Seven Years Ago." We hear a dog **barking**. As we **ZOOM IN CLOSER** the **barking** becomes more intense until we are on the farm and the **barking** becomes a deafening cacophony of many dogs. We **PAN INSIDE** the barn.

INT. BARN - CONTINUOUS (FLASHBACK CONT'D)

PAN ACROSS dozens and dozens of crates of **BARKING DOGS** and **PUPPIES**, all similar in look to Brian. We land on one crate that contains a **THREE WEEK OLD BRIAN**, his **MOTHER**, and **SEVERAL SIBLINGS**. As his Siblings nurse on his Mother's teats, Brian, highly agitated from all the barking, fiddles with the child-proof lid of an Excedrin bottle.

BRIAN

Excedrin Headache Number 1: Puppy

Mill. (FRUSTRATED; FIDDLING WITH TOP

OF ASPIRIN BOTTLE) Damn! (TO ALL)

Anyone here have thumbs? Anyone?

One of his Siblings stops nursing and playfully jumps on Brian and knocks him down.

BRIAN (CONT'D)

Sorry, I don't play. C'mon, knock it off.

Brian picks up a ball and tosses it to a corner of the crate.

BRIAN (CONT'D)

Fetch.

The Sibling scampers after it. Brian crosses to the available teat on his mom and turns to another Sibling.

BRIAN (CONT'D)

Hey, how's the flow today?

As he's about to nurse, two hands come into frame and pull him away.

BRIAN (CONT'D)

Hey, hey, whoa, whoa!

ANGLE ON LUKE the farmer, carrying a squirming Brian away.

BRIAN (CONT'D)

Uh, Mom! Do something! Mom...?

His mother looks away. The scene starts to **DISSOLVE** during the following.

BRIAN (V.O.)

And that was the last time--

Now the scene has completely **DISSOLVED** so that the **SCREEN** is completely white.

MATCH DISSOLVE:

INT. THERAPIST'S OFFICE - DAY (BACK TO PRESENT)

PAN DOWN from the white fluorescent light to reveal Brian sitting across from DR. KAPLAN, smoking a cigarette.

BRIAN (CONT'D)

--I ever saw her. And now she's dead.

DR. KAPLAN

Brian, losing a parent is tough stuff. You might want to think about spending some time alone. You need to grieve.

BRIAN

Grieve? For god's sake, my eyes were barely open and she just gave me away. Well, her loss, right? I turned out great. Huh, am I right? Right?! Yeah, yeah... Bet your ass, I'm right! You wanna arm wrestle? C'mon on! Right now!

DR. KAPLAN

Brian... have you been drinking?

BRIAN

(YES) No.

Brian quickly turns his head away and breathes into his paw and sniffs.

DR. KAPLAN

I think you should leave. I'll have Carol call you a taxi.

BRIAN

Bruce! C'mon... I see. Well.

As Dr. Kaplan turns and picks up the phone, Brian reaches into his fur, pulls out a flask, downs a shot, and quickly puts it back.

BRIAN (CONT'D)

You really don't know me at all.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' KITCHEN - SAME

The FAMILY, minus Stewie, is eating dinner.

CHRIS

Dad, if bad men broke into the house
and they had guns and they put a gun
up to your head and made you choose
who you wanted to live, me or Meg,
who would you choose?

PETER

Aw, ask your mom. I'm not very good
with tough decisions.

INT. VIDEO STORE - DAY (FLASHBACK)

Peter's stands with a video in each hand. **ANGLE ON** the first video. The title reads, "Ernest Goes to the Beach." **ANGLE ON** the other video. Its title reads, "Ernest Doesn't Go to the Beach." **ANGLE ON** Peter, his face is torn with indecision.

VIDEO STORE CLERK (O.S.)

We'll be closing in two minutes.

PETER

(ANGUISHED) Aaaah.

INT. GRIFFINS' KITCHEN - EVENING (BACK TO PRESENT)

LOIS

I could never choose, I love all my
children equally. It's hard enough
having Stewie gone all week visiting
his grandma and grandpa.

EXT./ESTAB. PEWTERSCHMIDT HOME, PALM SPRINGS - EVENING

INT. PEWTERSCHMIDT HOME, PALM SPRINGS - SAME

BABS PEWTERSCHMIDT hugs STEWIE as a MAID clears the table.

BABS

Give Nana a big hug, sweetheart.

As Stewie hugs Babs, he unhooks her diamond necklace. As they break the embrace, he surreptitiously slips it into the maid's pocket as she crosses away.

STEWIE

(INWARDLY) Well, that should
guarantee some after-dinner
entertainment.

INT. GRIFFINS' KITCHEN - EVENING

LOIS

I wonder if Stewie misses his mommy?

BRIAN

Can we change the subject?

Brian drinks his wine. Lois realizes her faux pas.

LOIS

Oh, of course, Brian, you just lost
your mother. This must be a very
hard time for you, even though she
was only a dog and some people say
animals have no souls.

BRIAN

What? I... I never heard that.

LOIS

Really? Because most religious
groups firmly believe that. (THEN)
Not me.

Brian downs the rest of his wine.

EXT./ESTAB. GRIFFINS' HOUSE - NEXT DAY

INT. PETER AND LOIS' BEDROOM - SAME

Lois is packing a suitcase when Brian enters.

BRIAN

Lois, I was thinking, why don't I fly out to California and pick up Stewie.

LOIS

Really?

BRIAN

Yeah, a trip like this is just what I need to clear my head.

LOIS

Well, that would be wonderful. It'll give me time to finish my watercolor of John Tesh.

INT. ART STUDIO - NIGHT (CUTAWAY)

JOHN TESH sits in a chair, holding still.

JOHN TESH

Can I see it? Can I see it?

LOIS (O.S.)

Not yet, John.

PULL BACK TO REVEAL Lois is painting a picture of a caveman sitting in the chair.

LOIS

God, don't be so impatient.

EXT./ESTAB. PEWTERSCHMIDT HOME, PALM SPRINGS - EVENING

There's a taxi out front. As Brian walks up the front walk, he passes by TWO COPS escorting the maid we saw earlier (now handcuffed and **sobbing**) toward a waiting squad car.

INT. PEWTERSCHMIDT HOUSE - MOMENTS LATER

Brian stands in the open doorway with the Pewterschmidts.

BABS

Stewie, gather your things! Time to go.

Stewie, wearing a backpack, enters with RUPERT.

STEWIE

About bloody time--

He stops short when he sees Brian.

STEWIE (CONT'D)

That idiot whore sent the dog! Oh oh, well, this is oh oh, don't even get me started, no no no no this isn't, this isn't, I mean, really, when I think of of of of THE TIMES THAT WOMAN HAS--AAAH, I I I I I I won't even begin to to to to--

BRIAN

Can we go?

STEWIE

Fine.

They begin to exit.

BABS

We enjoyed having you, Stewie.

(BEAT, HOPEFULLY) Do you have something you want to say to Nana?

Stewie turns to face his grandmother.

STEWIE

You're old and nobody loves you.

BRIAN

You folks have a good evening now.

Brian and Stewie exit.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits watching TV.

INT. "DENNIS MILLER LIVE" STUDIO - NIGHT (ON TV)

We **chyron** "Dennis Miller Live." Then DENNIS MILLER faces the camera doing his monologue.

DENNIS MILLER

I don't want to go on a rant here,
but America's foreign policy makes
about as much sense as Beowulf having
sex with Robert Fulton at the first
battle of Antietam. I mean, when a
neoconservative defenestrates it's
like Raskalnikov filibuster
dioximonohydroxinate.

The audience roars with **laughter**.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

Peter looks confused.

PETER

What the hell does "rant" mean?

Lois enters with a tape.

LOIS

Peter, guess what I just bought?! A relationship video! The infomercial said this tape will help us communicate better as a couple.

PETER

Lois, when have we ever had trouble communicating?

EXT. MOUNTAINTOP - DUSK (FLASHBACK)

Peter and Lois stand together gazing at a gorgeous sunset.

LOIS

Oh, Peter. I love you.

PETER

About a quarter past five.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO PRESENT)

LOIS

Honey, I really think this tape could bring us closer together, you know, help deepen our respect for each other.

PETER

Sometimes I wish you would just shut the hell up!

Lois just stares at him.

PETER (CONT'D)

I mean... Sounds like fun.

EXT./ESTAB. PALM SPRINGS AIRPORT - NIGHT

INT. AIRPORT - SAME

Brian and Stewie approach the metal detector. Brian casually takes off his collar, puts it in a dish and walks through. The ATTENDANT hands it back to him on the other side. Stewie approaches the detector holding his bag. The Attendant grabs it.

ATTENDANT

Sorry, little man, everything gets X-rayed.

The Attendant places Stewie's bag on the X-ray conveyor belt and passes through the metal detector. His eyes dart nervously up at the X-ray screen. He starts singing and dancing.

STEWIE

(SINGING) ON THE GOOD SHIP, LOLLIPOP

/ IT'S A SWEET TRIP TO THE CANDY SHOP

Stewie has gotten the attention of all the ATTENDANTS. On the X-ray screen, we see Stewie's bag go by containing a rifle, hacksaw, grenades, etc. plus his Teddy Bear.

STEWIE (CONT'D)

WHERE BON-BONS PLAY / ON THE SUNNY

BEACH OF PEPPERMINT BAY.

Stewie's bag is successfully through the machine. He drops his act and the Attendant hands him his bag.

ATTENDANT

Aren't you a little young to be
traveling alone?

STEWIE

Aren't you a little old to be wearing
braces?

Stewie crosses away. The Attendant self-consciously covers his mouth, which we now see is full of metal.

ANGLE ON Brian at the gate. He hands Stewie his bag.

BRIAN

Wait here at the gate. I gotta run
a quick errand.

Brian crosses away. Stewie takes a seat. A GUY walks up and gives Stewie a pen with a card attached to it.

STEWIE

Oh, another solicitation from the
deaf.

He reaches into his pocket and hands him something.

STEWIE (CONT'D)

There you are. A button. Don't
spend it all at the record shop.

INT. AIRPORT LOUNGE - LATER

A drunken Brian sits on a stool at the bar flirting with the WOMAN next to him. His speech is slurred.

BRIAN

I worked in sales for awhile, got to
see plenty of the midwest. God's
country, yes Ma'am. I love America.
Anybody doesn't love it here, can get
the hell out! Am I right!? Huh?!

The woman is becoming uncomfortable. Through the glass we can see that Stewie is becoming increasingly agitated.

BRIAN (CONT'D)

What? What are you staring at, huh?
You think you're something special,
that it?

(MORE)

BRIAN (CONT'D)

You've had six Long Island ice teas
in a sleazy airport lounge, darlin'.
I think that about qualifies you as
trash, don't you?

The woman **smacks** him on the nose and walks away.

BRIAN (CONT'D)

(TO BARTENDER) We know what she
needs, right pal?

Brian does the "to and fro" fist motion. He **taps** his glass.

BRIAN (CONT'D)

Freshen me up, here.

Stewie enters the bar.

STEWIE

Oh, here's a pleasant sight --
Cirrhosis The Wonder Dog.

BRIAN

(SLURRING) I'm not drunk. I just
have a speech impediment. (VOMITS)
And a stomach virus. (FALLS OVER,
BEAT) And an inner ear infection.

AIRLINE EMPLOYEE (V.O.)

Flight eighty-five to Providence
final boarding.

STEWIE

At last! (THEN, REMEMBERING,
DISAPPOINTED) Oh, dammit, I forgot to
pick up the new "People" to read on
the plane.

Stewie and Brian run into the waiting area.

INT. WAITING AREA - CONTINUOUS

BRIAN

Where're the bags?

STEWIE

What the deuce do you mean, they're
right --

He sees the seat where he left the bags is now empty except
for his teddy bear.

STEWIE (CONT'D)

Rupert! I told you to watch the
bags! (ABOUT TO STRIKE HIM) Why you
irresponsible sack of-- (THEN,
STRAIGHT FORWARDLY) Oh, forget it.
Let's just get on the bloody plane
and go home.

BRIAN

We can't go anywhere without those
bags.

STEWIE

What did you lose that was so
precious, your copy of "The Divine
Secrets of the Ya-Ya Sisterhood?"
That's right, I saw it.

BRIAN

Our tickets were in the bags!

AIRLINE EMPLOYEE (V.O.)

Flight Eighty-Five for Providence is
now departing.

STEWIE

That's not going to stop me.

He runs up to the line of PEOPLE waiting to board, pulls a
baby out of its stroller and jumps in. The MOTHER turns and
sees Stewie, **screams** and pulls Stewie out, placing him on the
ground. Brian walks up to him.

STEWIE (CONT'D)

That was my plan, where's yours?

END OF ACT ONE

ACT TWO

EXT./ESTAB. SEEDY DESERT MOTEL - NIGHT

A sleazy motel. Signs say "Hourly Rates" and "Prostitutes: Ask About our Continental Breakfast."

INT. SEEDY DESERT MOTEL ROOM - SAME

The door opens and Stewie helps Brian into the filthy, sparse motel room. Stewie looks around, disgusted.

STEWIE

Now let's not dilly-dally. Get Lois on the phone, have her wire us some money, and let's get the hell out of here.

Brian **mutters** something and passes out on the bed.

STEWIE (CONT'D)

Oh, this just keeps getting better and better.

Stewie goes to the phone and starts talking into the receiver.

STEWIE (CONT'D)

Hello? Operator? Hello? Oh, wait, I have to punch in the numbers.

He stares at the phone pad. He thinks for a beat.

STEWIE (CONT'D)

I should know this. Oh yes: eight-six-seven-five-three-oh-nine. That's it. No, that's not it. Damn you, Tommy Tutone! (SIGHS) Only one thing to do.

He quickly punches numbers.

STEWIE (CONT'D)

One-one-one-one-one-one-one. Lois?
Damn! (HITS THE HOOK AND PUNCHES
NUMBERS) One-one-one-one-one-one-two.
Lois? Damn! (HITS THE HOOK AND
PUNCHES NUMBERS) One-one-one-one-one-
one-three.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter sits on the bed as Lois reads the label on a video-tape.

LOIS

"A Way With Words In Marriage: For
Couples Who Communicate Not Good."

She puts the tape in the VCR.

PETER

Aw, c'mon, Lois. This is gonna be
worse than when I was stuck in that
elevator with Jeffrey Dahmer.

INT. ELEVATOR - DAY (FLASHBACK)

Peter and JEFFREY DAHMER are in the elevator. The door opens
and holds for a beat.

PETER

(PISSSED) Oh, that's funny. Press all
the buttons. Now it's gonna take us
like eight minutes to get to the
lobby. You know something, Jeff,
you're a real pain in the ass.

Peter folds his arms and **huffs** an annoyed sigh. Dahmer looks very pleased with himself, **suppressing a laugh**.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO PRESENT)

Lois holds the remote and points it at the television.

LOIS

Just give it a chance.

INT. VERY FAKE LOOKING LIVING ROOM - DAY (ON TV)

We see a **LONG SHOT** of AMANDA REBECCA, her hair pulled back, wearing a business suit. She sits on a couch facing the **CAMERA**. Chyron under shot: "**Amanda Rebecca, PhD.**"

AMANDA REBECCA

Hi, I'm Dr. Amanda Rebecca. By purchasing this video, you've taken the first step toward strengthening your relationship through better communication. I'd like to start by asking the women to leave the room, because this part of the tape is for men only. We'll see you in a little bit.

Amanda crosses her hands demurely on her lap and waits for the women to leave.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

LOIS

I can see this is gonna be very intense. How fun.

Lois exits the bedroom. **ANGLE ON** the TV.

AMANDA REBECCA

(SOFTLY, THROUGH HER TEETH) Make sure
your wife is out of the room.

She loosens her hair so it cascades over her shoulders. She takes off her suit coat so we can now see her hourglass figure. **Sexy soft porn music** begins to play.

AMANDA REBECCA (CONT'D)

So, you wanna talk or you want me to
take my top off? That's what I
thought. Man, you're making me so
hot.

ANGLE ON Peter as he looks around the room, then, incredibly excited, he looks back to the screen.

ANGLE ON the TV. Amanda Rebecca takes off her blouse, revealing a skimpy bra.

AMANDA REBECCA (CONT'D)

I hope you like big breasts. Because
mine are so big this itty bra can
barely contain them.

She unhooks the bra in the back so it comes loose.

AMANDA REBECCA (CONT'D)

(SEXIEST VOICE) Do you wanna see more?

ANGLE ON Peter.

PETER

Yes, please.

Suddenly the music stops, Amanda puts her coat back on and pulls her hair up.

AMANDA REBECCA

(BACK TO BUSINESS) Then you'll have
to order my next tape.

ANGLE ON Peter.

PETER

(ENTRANCED) If I buy it, I will come.

EXT./ESTAB. SEEDY DESERT MOTEL - NIGHT

INT. SEEDY DESERT MOTEL - SAME

Stewie is on the phone. Brian sleeps on the bed.

STEWIE

Try Murray Hill five, five five five
five. (THEN) Listen, darling, you can
drop the attitude. Take a look
around. It's called rock bottom and
it's starring you.

He **slams** the phone down. He takes his overalls off and folds
them neatly, then checks his diaper and makes a face.

STEWIE (CONT'D)

Eh, god!

He shakes his legs out, trying to create more room, then
shuts off the light and climbs into bed. After a moment he
hears a voice through the wall.

HOOGER (O.S)

(STILTED) You have been a very bad
school boy and I, as your teacher,
will have to teach you a lesson.

JOHN (O.S)

Yeah, baby, I'm a bad boy.

STEWIE

What on earth?

Stewie walks to the wall where the voice is coming from.

HOOKER (O.S.)

Take my punishment, bitch.

Sfx: paddling.

STEWIE

My god! We're adjoining some sort of
military academy.

EXT./ESTAB. SEEDY DESERT MOTEL - DAWN

INT. SEEDY DESERT MOTEL - SAME

Brian is "spooning" Stewie as they both sleep on the bed. In his sleep, Brian starts to lick Stewie's head.

STEWIE

(STILL ASLEEP) That's it Mr. Giraffe,
get all the marmalade.

The phone **rings**. Stewie, startled, falls off the bed, gets up and staggers half-asleep to the radiator. He grabs a pipe on the radiator.

STEWIE (CONT'D)

Hello.

Badly burned, he pries his hand away.

STEWIE (CONT'D)

Ahh, damn it to piss-faced blood-
guttled hell! (ANSWERS PHONE) What!
(THEN) What do you mean our credit
card was declined?... No, no, no need
to come up! We'll-- Blast!

He hangs up, hurriedly pulls on his overalls, falling over in the process.

STEWIE (CONT'D)

Dammit!

He gets the overalls on and hurries over to Brian.

STEWIE (CONT'D)

Come on, you, get up!

Stewie begins poking Brian but he won't get up.

STEWIE (CONT'D)

Oh, fie!

Stewie drags Brian by one ear into the bathroom.

INT. MOTEL BATHROOM - CONTINUOUS

He drags him into the shower and with one tiny fist props him up against the wall and with the other turns the cold water on him.

STEWIE

Wake up!

He begins **smacking** Brian across the face to bring him to consciousness.

BRIAN

(COMING TO) Wha--wha-- My head. Oh, god, what are we doing here?

STEWIE

We needed a weekend away from the kids. You know, just us. WE HAVE TO GET THE HELL OUT OF HERE!

Someone begins **pounding** on the door.

DESK CLERK (O.S.)

Motel manager, open up, or I'll hit you with this blunt instrument I use to hit deadbeats with bad credit cards!

(MORE)

DESK CLERK (CONT'D; O.S.)

Well, it's not an instrument, it's
more of an object! But it's blunt!
Hard and blunt! And, well, it's
kinda like a bat! I found it out
back one day when I was raking!

STEWIE

Let's go!

Stewie and Brian scramble to climb out the bathroom window.
The desk clerk starts breaking down the door. The doorjamb
starts to splinter.

EXT. PARKING LOT - CONTINUOUS

Stewie and Brian tumble out of the window and run across the
parking lot.

STEWIE

We need some wheels.

Brian points to a Miata-style convertible.

BRIAN

How about that Miata?

STEWIE

Thanks, I already have a half-inch
penis.

Stewie points to a Corvette.

STEWIE (CONT'D)

That one.

They jump in the car (Brian in the driver's seat.)

STEWIE (CONT'D)

Well, go on, hotwire it.

BRIAN

Hotwire? I don't even pump my own
gas.

STEWIE

Oh, for god's sake...

Stewie leans down below the dashboard. Brian glances up into the rearview mirror and sees the Desk Clerk coming out of the motel (with a blunt object that looks kinda like a bat), looking around angrily. (We see the Clerk through the back window.)

BRIAN

Hurry up.

The engine **roars** to life as the radio **blares** on.

BRIAN (CONT'D)

You did it!

The Desk Clerk sees them and starts running toward them. Brian hits the radio off. Stewie's head pops back up.

STEWIE

Wait, put it back, I like that song.

Brian hits the gas and the car **peels** out of the parking lot, spraying gravel in its wake.

DISSOLVE TO:

EXT. DESERT ROAD - LATER

The Corvette races toward us.

INT. CORVETTE - DAY

Brian is still driving. There's a beat of silence. Stewie looks at Brian.

STEWIE

Did you fart?

BRIAN

No.

STEWIE

(BEAT) Oh, you farted.

BRIAN

No, no, it must be coming from
outside.

There's more silence.

STEWIE

You can turn your blinker off. The
sagebrush doesn't care what lane
you're in.

EXT. DESERT ROAD - CONTINUOUS

The Corvette **whizzes** by. One SAGEBRUSH turns to the bush
next to it.

SAGEBRUSH

(IRRITATED) Is he gonna turn or what?

INT. CORVETTE - CONTINUOUS

More silence.

STEWIE

You know, you're going eighty-five--

BRIAN

Will you just shut up! I'm trying to
think.

STEWIE

Yes, yes, you've got lots to think
about. Public drunkenness, grand
theft auto...

BRIAN

You left out the part where I made
you hit your head on the windshield.

STEWIE

(CONFUSED) I don't recall--

Brian slams on the brakes. The car **screeches** to a halt as
Stewie **slams** his head into the windshield, then falls back
into his seat.

STEWIE (CONT'D)

Yes, well, I suppose I walked right
into that one.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

The phone **rings**.

INT. GRIFFINS' KITCHEN - SAME

Lois answers the phone. She's wearing her coat.

LOIS

Hello?

EXT. TRUCK STOP - CONTINUOUS

Brian is on a pay phone.

BRIAN

(NERVOUS) Lois. Hi, it's Brian.

STEWIE

I want to talk to her.

Brian holds Stewie back.

INT. GRIFFINS' KITCHEN - CONTINUOUS

LOIS

Brian! We were just on our way to
the airport. Is everything okay?

EXT. TRUCK STOP - CONTINUOUS

BRIAN

No, no, everything's fine. Uh,
Stewie and I traded in our plane
tickets for train tickets. Yeah,
apparently you can do that.

STEWIE

Let me talk to her!

BRIAN

The little fella's having such a good
time he begged me to take him on a
train ride.

STEWIE

Give me the damn phone!

Brian, again, holds Stewie back.

BRIAN

He's sound asleep, but I'll give him
that kiss for you.

STEWIE

You suck!

BRIAN

See you in three days.

He hangs up and **sighs** deeply.

BRIAN (CONT'D)

Let's go.

They head for the Corvette and stop short. A COUPLE OF COPS
are checking it out.

BRIAN (CONT'D)

Oh, crap. We gotta disappear. And
quick.

A truck crosses between them and the cops, blocking Brian and Stewie from view. When it passes by, Brian and Stewie are gone. After a beat, **CAMERA PANS** to where Brian and Stewie still stand.

BRIAN (CONT'D)

Maybe we should have jumped on that
truck.

INT. GRIFFINS' KITCHEN - CONTINUOUS

Lois hangs up the phone and takes off her coat as Peter enters.

LOIS

We don't have to go to the airport
after all. They're taking a train
home.

PETER

No time for your gossip, Lois! I got
another one of Amanda Rebecca's tapes.

LOIS

Boy, you've really taken an interest
in this. I think my big gruff he-man
is becoming a sensitive--

PETER

Yeah, yeah, let's go.

He runs upstairs.

INT. PETER AND LOIS' BEDROOM - MOMENTS LATER

Peter shoves the tape in the VCR.

LOIS

My, I haven't seen you this excited
since that time you met Michelle
Pfeiffer.

INT. DONUT SHOP - DAY (FLASHBACK)

Peter, dressed in a clown costume, stands at the counter.

PETER

Hi, I'd like two dozen old-fash--

INT. PETER AND LOIS' BEDROOM - DAY (BACK TO PRESENT)

PETER

Not now, Lois, it's on.

ANGLE ON the TV screen.

AMANDA REBECCA

Hello, and welcome to my second
couples workshop video. Ladies,
please leave the room.

ANGLE ON Lois.

LOIS

(EXITING) That was fast.

PETER

(URGENT) Go go go go go.

Lois exits. Peter watches spellbound.

ON TV: AMANDA undresses.

AMANDA REBECCA (O.S)

Do you like watching me touch myself?

ANGLE ON Peter as he nods "yes."

AMANDA REBECCA (O.S. cont'd)

Then you won't believe what I do in
my next tape!

ON TV:

AMANDA REBECCA

(DRESSING) Now go call your wife or
girlfriend back into the room and
tell them something like, I don't
know, "you smell good," so they think
the tapes are working and don't
question you when you start spending
the really big money. (BEAT) Go on,
do it!

ANGLE ON Peter.

PETER

(VOICE CRACKING) Okay, Lois!

Lois enters.

LOIS

Am I back in? (NOTICES TV) That's
funny, she did her buttons wrong.
And wasn't her hair--?

PETER

Uh... You smell good.

LOIS

(PLEASED) Oh.

Lois smiles and leans against Peter.

EXT. WEST TEXAS HIGHWAY - DAY

A large semi-truck rattles down the long, straight highway.

INT. SEMI-TRUCK CAB - DAY

Brian sits between Stewie and the CREEPY TRUCK DRIVER.

CREEPY TRUCK DRIVER

Are you a girl dog or a boy dog?

BRIAN

Well, actually, I'm--

STEWIE

He can be either.

CREEPY TRUCK DRIVER

Don't matter to me. (LEANING IN WAY

TOO CLOSE) I ain't too particular.

I just wanna know whether I should

call you Nancy... or Nancy.

EXT. SIDE OF THE ROAD - LATER

The truck pulls away, leaving Stewie and Brian on the side of a desolate stretch of road.

STEWIE

I don't see why you couldn't have
just showed him how you lick yourself
down there. Nooo. Suddenly, I'm
travelling with a Catholic schoolgirl.

BRIAN

Excuse me, but I'm not riding all the way back to Rhode Island with a guy who keeps singing, "If I Could Talk To The Animals" while rubbing his nipples.

STEWIE

Bitch bitch bitch.

They sit on the curb.

BRIAN

Look, this hasn't exactly been "The Adventures of Milo and Otis" for me, either.

STEWIE

Well, you better think of a way to get us home quick. I think I'm carrying my body weight in my diaper.

Brian turns his head, spotting something. **ANGLE ON** a sign that reads, "Pilot Wanted."

BRIAN

Look at that! Pilot wanted!

STEWIE

Well, you know, I have been kicking around a couple of series ideas. Single father, big city, very NBC. Do you think Dermot Mulroney would do a half hour?

BRIAN

A crop dusting pilot.

STEWIE

No, no, he works for a magazine.

Brian **smacks** him on the back of the head.

STEWIE (CONT'D)

Ahh!

WIPE TO:

EXT. BI-PLANE IN THE SKY - A LITTLE LATER

Brian and Stewie in goggles, scarves and those leather helmet things. Brian sits in back, flying. Stewie spots something below.

STEWIE

Oh! Oh! Redneck at six o'clock!

Let's have some fun.

EXT. TEXAS HIGHWAY - CONTINUOUS

Rows of cornstalks line the highway. DALE GRIBBLE walks away from his bug van, which is parked on the side of the road. He carries a gas canister and looks around, cautiously.

DALE GRIBBLE

Pretty quiet out here. (BEAT) Too quiet.

The **drone** of the bi-plane slowly becomes audible. Dale turns around and sees the plane diving towards him.

DALE GRIBBLE (CONT'D)

Aaahh!

Dale takes off running as the plane dives for him. He hits the dirt just in time.

ANGLE ON STEWIE AND BRIAN -- laughing. They look back at Dale, unaware that they're headed straight for a barn. They turn around too late.

BRIAN/STEWIE

Ahh!

Brian tries to pull up but ends up flying through the barn. The plane's wings hit the sides of the barn doors and **tear** off. The fuselage **crashes** on through the barn and comes to rest in a haystack.

INT. BARN - MINUTES LATER

Dale slowly creeps up on the wreckage, his pesticide tank strapped on his back. He holds the wand out in front of him, scared. Just then, Stewie sits up, rubbing his head. Dale jumps back.

DALE GRIBBLE

Gih!

STEWIE

Don't just stand there. Run down to the Oddfellows Hall and get us some help.

Dale gawks at Stewie as if he's an alien.

DALE GRIBBLE

What... are... you?

Stewie looks at Brian, then makes a quick feint at Dale.

STEWIE

Boo!

Dale sprays his pesticide wildly, drops his tanks, and runs like hell.

DALE GRIBBLE

Aahh! You cannot abduct me! I am unabductable!

WIPE TO:

EXT. BACK OF A FRUIT TRUCK - DAY

Brian and Stewie are huddled with a couple of dozen frightened ILLEGAL MEXICANS. A large tarp covers the back of the truck. Brian turns to the man next to him.

BRIAN

Hola. Como esta? Me llamo es Brian.

Donde es... God, I am so rusty.

STEWIE

(TO ANOTHER MAN) You! Get us some bread and two iced teas. (CLAPS HIS HANDS) Come on, might as well start practicing for the new world now.

Through the tarp, Brian sees a sign, "Austin - 2 miles."

BRIAN

(TO DRIVER) Senor! Pare el auto!

The truck **lurches** to a stop. Brian grabs Stewie and they jump off. The truck drives away.

STEWIE

What the hell did you do that for?

BRIAN

I was born in Austin. My mother died here, too. Fate's brought me back to this place for a reason. This might be my only chance to come to terms with my past, to conquer the demons that haunt me.

STEWIE

Just my luck. I'm on the road with Alan Alda.

EXT. FARM - LATER

The same farm we saw earlier in Brian's flashback.

INT. PUPPY MILL - LATER

Brian and Stewie stand in the entryway of a modest home talking to Luke, the owner of the puppy mill.

BRIAN

(EVENLY) Hello, Luke.

LUKE

Have we met?

BRIAN

My name's Brian. I was born here.

LUKE

Sorry, son, lots a dogs been born here. Refresh my memory, which one were you, again?

BRIAN

I was the one who could talk.

LUKE

(A BEAT, THEN, REMEMBERING) Brian!

Betty, look who it is!

His wife BETTY comes running in, wiping her hands on an apron.

BETTY

Is that Brian? Oh, and you brought a little friend. (TO STEWIE) Well, aren't you just the cutest little--

STEWIE

Shut up and change me.

She smiles, puts him on the floor, and begins to change him.

BRIAN

I heard my mother passed away, and I
was in the area so...

LUKE

She was a good dog, your mama.

BRIAN

I wouldn't know. I don't think she
ever really wanted me.

LUKE

No, Brian that's not true. Biscuit
wanted all her puppies.

STEWIE

(SNICKERING) Biscuit.

Betty takes his diaper off and reels backwards at the sheer
volume and odor of the contents.

BETTY

Oh, my lord!

STEWIE

Come on, come on! And make sure you
wipe me good.

LUKE

Brian, your mama knew you'd have a
better life if she let you go.
That's why she gave you up. It was
out of love.

BRIAN

(OVERWHELMED) Oh, my god...

LUKE

Was she right, Brian? Do you have a
good life?

BRIAN

(PROFOUND REALIZATION) Yeah. I
really do. I have a great life.

Luke puts his arm around Brian.

LUKE

Would you like to see her?
Stewie, freshly changed, stands next to Brian.

BRIAN

See her? I don't understand.

LUKE

Well, we loved Biscuit so much we
wanted to keep her with us always.
So we had her stuffed.

PULL BACK TO REVEAL that Biscuit is stuffed and being used as
an end table. A lamp sits on her back as well as the "TV
Guide."

LUKE (CONT'D)

Now we got a handy place to put all
the remotes.
Brian looks at his mother, horrified.

STEWIE

I'd lose the lamp.

END OF ACT TWO

ACT THREE

INT. PUPPY MILL - CONTINUOUS

LUKE

Come on, Betty, why don't we get
these fellas some sandwiches.

They exit.

STEWIE

Ah, the food stamps must have
arrived.

BRIAN

You deserve better than this, Mom.
Brian starts clearing items off of his stuffed mother.

STEWIE

You know, this is a rather elegant
solution for my problem of what to do
with Lois.

BRIAN

Shut up and help me. I'm not leaving
her like this.

EXT. COUNTRY ROAD - A LITTLE LATER

Brian and Stewie are scurrying down the road carrying
Biscuit. Brian carries her by the muzzle, Stewie by the
tail. After a few steps, the tail **snaps** off in Stewie's hand
and her back legs hit the ground. Brian turns and glares at
him.

STEWIE

For god's sake, relax, it's just the
tail.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois and Chris are watching TV.

INT. OLD HOUSE - DAY (ON TV)

BOB VILA walks through a house under construction.

BOB VILA

Hi. I'm Bob Vila. Welcome to
another edition of "This Old Woman."

Bob stops next to an old woman strapped to some two-by-fours.
NORM crosses in.

BOB VILA (CONT'D)

Norm, tell us what you've done so far.

NORM

Well, we started work on the breasts
but it turns out they were built in
the thirties and the supports were
all shot.

BOB VILA

So you're gonna reinforce them with
with these saline packs? (NORM NODS)
Hopefully that will make her hot
again. (BEAT) Now, what about the
face?

NORM

That's all gonna have to go.

The woman smiles bravely.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Peter dashes in with a package.

PETER

(FRANTIC) New video. Upstairs. Lois
come.

LOIS

Another tape? How much are you
spending on these things?

PETER

Lois, our relationship cannot be
measured in nipples and dimes. I
mean nickels and boobs. (BEAT) Money.
(BEAT) I'll be upstairs.

Peter races upstairs.

INT. UPSTAIRS HALLWAY - MOMENTS LATER

Lois walks to their bedroom door, which is closed.

LOIS

Peter, why are you so--

She opens the door to:

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

We're behind Lois, shooting over her shoulder to see Peter
sitting on the bed. He quickly turns at the sound of the
door opening, grabbing a pillow to cover his lap.

PETER

Get out! This is the part just for
the men!

Lois quickly shuts the door.

EXT. SMALL TOWN CONVENIENCE STORE - DAY

Brian, Stewie and Biscuit are outside a convenience store.

BRIAN

I'm gonna get directions to the
nearest park so we can give my mother
a proper burial. Do you want
anything?

STEWIE

After all you've put me through, you
have the audacity to assume that
casual tone when I clearly--

Brian ignores him and enters the store. Stewie calls in
after him.

STEWIE (CONT'D)

M&M's!

A beat as Stewie stares at Brian's mom.

STEWIE (CONT'D)

Come on, sweetheart, stiff upper lip.

Stewie **laughs** hard at his joke.

STEWIE (CONT'D)

I'm writing that one down.

He reaches into his pocket, produces a little pad and pencil
and quickly jots it down. A LITTLE BOY and his MOTHER
approach.

LITTLE BOY

Look at the doggy, Mom.

MOTHER

Yes, I see.

LITTLE BOY

Can she do any tricks?

STEWIE

Just one, but it's a doozy. (TO

BRIAN'S MOTHER) Play dead.

Stewie discreetly kicks her so she falls on her side, making a **loud clunk**. The mother and son back away, disturbed.

STEWIE (CONT'D)

(PLEASED) I'm terrible.

EXT. FIELD - A LITTLE LATER

Brian is shoveling a hole in the ground. Stewie lays on Brian's mother's back, shirt off, sunning himself.

STEWIE

This sun is delicious. (HOLDING OUT
BOTTLE OF SUNTAN LOTION) Would you do
my back?

BRIAN

Get off her!

STEWIE

Honestly, I liked you better when you
were drinking.

Stewie hops off Brian's mom. Brian finishes shoveling and carries his mother to the grave. He kneels down and speaks softly to her.

BRIAN

I-- I wish I could have been a better
son to you. Knowing you loved me is
the best gift I've ever gotten and
I'll be a better dog because of it.

(MORE)

BRIAN (CONT'D)

Goodbye, Mom, you beautiful, perfect--
(THEN, NOTICING SOMETHING UNUSUAL ON
HER HIND PAW) Is that-- is that an
outlet?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. AMANDA REBECCA'S SET - DAY (ON TV)

Amanda, in a bikini, lays down on a bed. The **CAMERA SHOTS HER FROM ABOVE**. We see assorted sexual paraphernalia around her.

AMANDA REBECCA

Let's round off this mound of love
with some toppings...

She picks up a white bowl.

AMANDA REBECCA (CONT'D)

How about some whipped cream--

PULL BACK TO REVEAL we're in...

INT. PETER AND LOIS' BEDROOM - DAY

Peter sits on the bed, watching intently.

PETER

Ooh, that's always good.

AMANDA REBECCA (O.S)

... and some cinnamon--

PETER

Ooh, that's good, too.

AMANDA REBECCA (O.S)

... and then guess what I'm going to
add?

PETER

Oh, jeez, if she says "Mrs. Dash" I'm gonna lose it.

AMANDA REBECCA (O.S)

Do you like that? (NODS FERVENTLY)
I'll bet you do. You know what I like? (SHAKES HEAD FERVENTLY) No, of course you don't. (DROPS SEXINESS)
You never bothered to ask.

PETER

(STILL INTO IT) That's right, I never bothered to-- (THEN REALIZING) What?

ANGLE ON the TV.

AMANDA REBECCA

Maybe I don't feel like putting on another "show". How long did you think you could treat me like some soft-core porn star to be used for your titillation, huh? How long?!

ANGLE ON Peter.

PETER

(SCARED) I don't know. I'm sorry.

ANGLE ON the TV.

AMANDA REBECCA

It's too late for sorry. And don't even think about not buying any more videos.

(MORE)

AMANDA REBECCA (CONT'D)

There are thirty more tapes, and
you're going to buy every single one
of them or I will tell your wives
everything! I have your addresses on
my mailing list. I know where you
live! Now put your pants on!

ANGLE ON Peter.

PETER

Man...I should've seen this coming.

INT. TRAIN BOXCAR - LATE AT NIGHT

A boxcar door is slid open halfway. Beautiful moonlit
countryside passes by. Brian sits with his feet dangling off
the side, smoking a cigarette and gazing at the stars.

BRIAN

(EXHALING) What a moon.

Stewie comes and sits beside him.

STEWIE

I can't sleep. I keep seeing your
mother's eye fall out when we dropped
her in the grave.

BRIAN

Look, I said lower her on "three."
That's "one, two, lower." Not "one,
two--"

STEWIE

Okay, forget I said anything.

BRIAN

(SIGHS) I guess it's just my fate.
I've always been misunderstood.

STEWIE

Oh, god, you're not coming out of the closet, are you? Why does everyone always come out to me?

BRIAN

I'm just saying, it's hard being different. I don't fetch, I don't roll over. Sure, I'll catch a frisbee in my mouth once in a while, but that's a choice.

STEWIE

Oh, please, you think you're misunderstood. For my birthday, I asked for a hardbound copy of "Finnegan's Wake." You know what I got? Stackable plastic donuts.

BRIAN

(CHUCKLES) Ah, "Finnegan's Wake."
"Riverrun, past Eve and Adam --

BRIAN/STEWIE

"From swerve of shore to bend of bay."

A beat.

BRIAN

Thanks for your help today. I know
this whole trip has been a huge
disaster.

STEWIE

Well, it hasn't been all bad. I must
admit, there have been some moments
that were... dare I say, fun.

The music to "**Put It There, Pal**" from "The Road To Utopia"
comes up.

BRIAN/STEWIE

"I DON'T CARE WHERE I'M GOING, JUST
AS LONG AS I'M WITH YOU / PUT IT
THERE, PAL / PUT IT THERE."

They shake hands.

BRIAN

"YOU'RE LIKE THE SON I NEVER HAD"

STEWIE

"AND YOU'RE MY PETTING ZOO."

BRIAN

Oh, that's great.

BRIAN/STEWIE

"PUT IT THERE, PAL / PUT IT THERE."

They shake hands.

BRIAN

"YOU'RE SUCH A HIGH SOPHISTICATE, YOU
KNOW THAT SONG AND DANCE / AND SO IT
NEVER BUGS ME THAT YOU CRAP INSIDE
YOUR PANTS."

STEWIE

"AND I DON'T MIND YOUR URINE STAINS
ON ALL THE HOUSEHOLD PLANTS."

BRIAN

What?

STEWIE

"YOU'RE SO FAITHFUL AND SO FAIR" Hit
me with your snausage hook--

BRIAN

Set me up with some hot skin.

They shake hands.

STEWIE

"THE WAY YOU CHEW YOUR ASS JUST LOOKS
SO DUMB IT MAKES ME LAUGH."

BRIAN/STEWIE

"PUT IT THERE, PAL / PUT IT THERE."

They shake hands.

BRIAN

That dream you had with marmalade?

STEWIE

Yes?

BRIAN

I was the giraffe. Your hand, sir?

Brian extends his hand, but this time Stewie snubs him.

STEWIE

Mmm, put that back in your fur. "I
LOVE YOUR FLABBY FIGURE / I ADORE
YOUR SMOKER'S COUGH."

BRIAN

"YOU LOOK LIKE WILLIAM BUCKLEY, AND
YOU THINK LIKE GORBACHEV. YOU'RE THE
ONLY GUY I KNOW TO SUCK A BREAST AND
NOT GET OFF."

BRIAN/STEWIE

"WE MAKE A PERFECT PAIR, PUT IT
THERE."

They shake hands.

STEWIE

My colleague.

BRIAN

My crony.

STEWIE

My cohort.

BRIAN

My friend.

STEWIE

Companions.

BRIAN

Confederates.

STEWIE

Chums to the end.

BRIAN

"LIKE MEAT AND POTATOES"

STEWIE

"OR SALT AND TOMATOES"

BRIAN/STEWIE

"BOY WHAT A BLEND! / DON'T PUT IT IN
THE PAPER / DON'T PUT IT ON THE AIR
/ DON'T PUT IT ON THE SHELF / PUT IT
THERE!"

They shake again. As the music cue ends, Brian pantomimes trombone, Stewie pantomimes drums, and Brian flicks Stewie's ears on the triangle's **tings**. We **PULL BACK** as the train chugs off into the night.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois and Meg hang a "Welcome Back Stewie and Brian" banner. Chris walks up to Meg.

CHRIS

Hey Meg, try to guess the word that
I'm thinking of right now, and it's
not "kitty."

MEG

(SIGHS) Car.

CHRIS

Nope.

MEG

(SIGHS) I don't know, apple.

CHRIS

(GIGGLES) No. Give up?

MEG

Yeah.

CHRIS

It was "kitty."

Chris **laughs**. Peter enters from the front door.

PETER

Look who I found at the train
station! Will Smith!

A BLACK GUY who looks nothing like Will Smith enters.

GUY WHO IS NOT WILL SMITH

I'm not Will Smith.

PETER

So modest.

Stewie and Brian enter.

LOIS

My baby! Mommy missed you so much.

Lois runs over to him and picks him up.

STEWIE

(EYEING HER SUSPICIOUSLY) You've been
fornicating while I was gone.

LOIS

Brian, thank you so much. You know, at first I thought it was a little odd that you were able to change airline tickets for train tickets. And that I'd even let you travel unaccompanied with our infant son for three days without once talking to you on the phone. But then I decided to suspend my disbelief.

BRIAN

Probably a good idea.

PETER

So how was your trip, little guy?

LOIS

Did you have fun with Brian?

Brian looks to Stewie, pleadingly. Stewie hesitates, then smiles.

STEWIE

It was fine. (THEN) God forbid you should have put a little eyeliner on for my homecoming.

LOIS

Come on, Peter, let's go fix our boys a nice snack. (THEN, AS THEY EXIT) I got the strangest phone call today.

(MORE)

LOIS (CONT'D)

A woman called and said if you don't
place an order by tomorrow, the
whipped cream's gonna hit the fan.
What's that all about?

PETER

(BEAT) You smell good.

Lois **giggles** as they exit into the kitchen.

CHRIS

Okay, Meg, I'm thinking of another
word. This time it's definitely not
"kitty." Can you guess what it is?

MEG

(EXASPERATED) Is it "kitty?"

CHRIS

Get out of my head!!! Get out of my
head!!!

EXT./ESTAB. QUAHOG PROFESSIONAL CENTER - DAY

INT. THERAPIST'S OFFICE - SAME

BRIAN

You know, Bruce, now that I've put my
mother to rest, I feel like a giant
weight has been lifted.

DR. KAPLAN

Well, you look fantastic. And the
drinking?

BRIAN

Not a sip.

DR. KAPLAN

Bravo.

BRIAN

Just to have buried my mother and

know that she's resting in peace...

well, it just makes everything okay.

Brian looks down and folds his hand on his lap. Dr. Kaplan nods.

EXT. FIELD - DAY

The same field where Brian buried his mother is now under construction. A CONSTRUCTION WORKER is operating a bulldozer that is digging at Biscuit's gravesite. He digs up a huge mound of dirt that contains Biscuit. He jumps out of the bulldozer and runs over to the one-eyed stuffed dog. He brushes the dirt from her face.

CONSTRUCTION WORKER

(SMILING LEWDLY) You want to come
live with Manny?

END OF SHOW